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Gerard Jones'

TIMEDRIVER™

2

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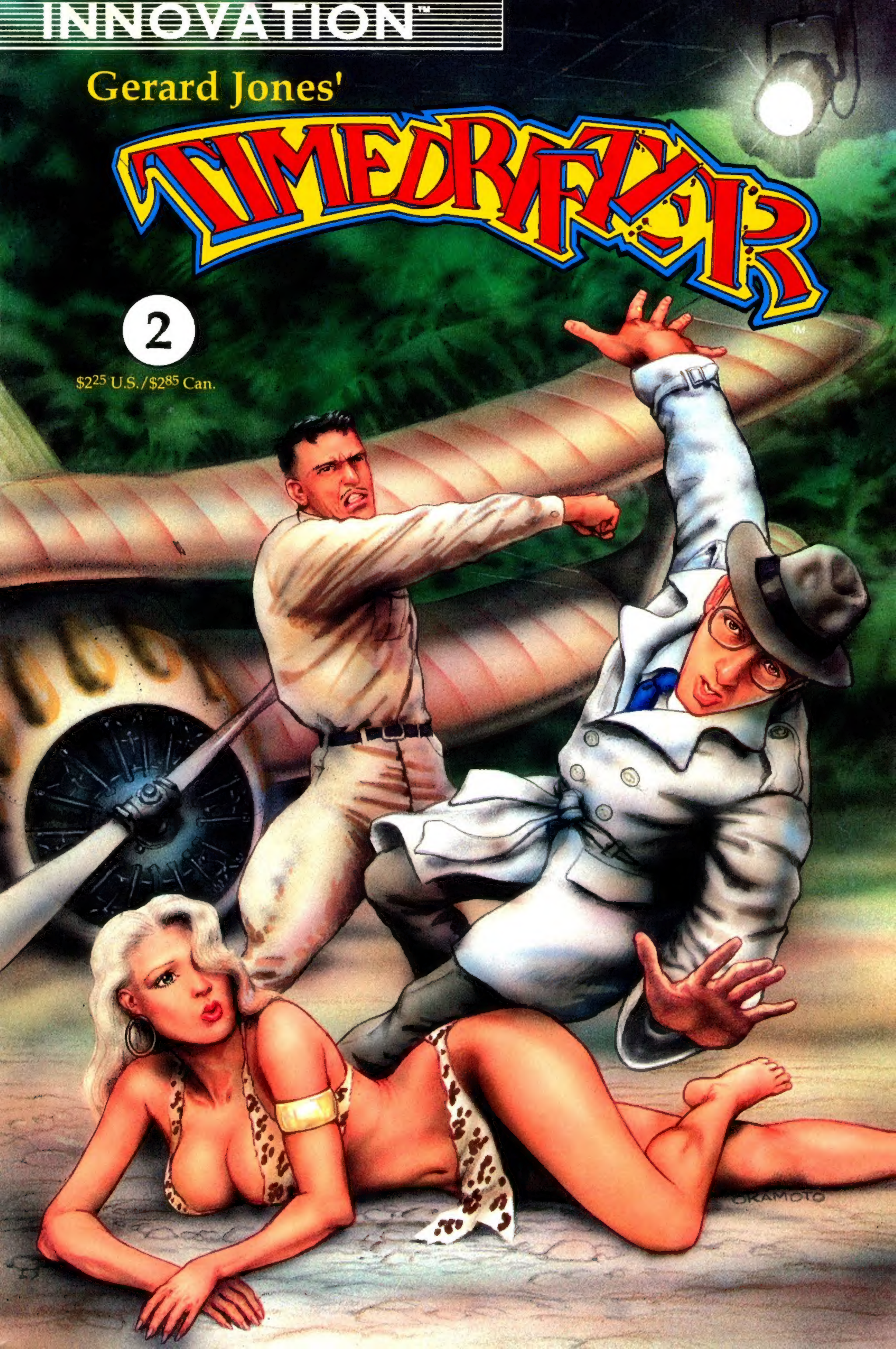

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"Good Guys" Wear Blood...

The camera pans around a Jack-In-The-Box, its toy handle slowly cranking by itself as it plays the familiar "Pop Goes The Weasel" song. The song plays at about half speed and seems to pause for a moment, before the foot of a three-foot-high doll comes crashing down, smashing the box. The camera tilts up to reveal a furious "Chucky Doll," and we know to "Look out, Jack -- Chucky's back!"

That's an early movie trailer to Universal's ***CHILD'S PLAY 2***, the major motion picture opening nationwide November 9th.

And, as you may have heard, at the end of October, Innovation begins releasing the official ***CHILD'S PLAY 2*** movie adaptation as a three-issue full-color mini-series, to be followed by a trade book collecting the complete adaptation. We're following with a monthly color ***CHILD'S PLAY*** series beginning in December.

How did this all come about? We had several reasons for wanting to offer readers an adaptation of a major horror film.

First came Innovation's commitment to offer a number of major licensed properties over the next year -- including four major Anne Rice properties (***INTERVIEW WITH THE VAMPIRE***; ***THE VAMPIRE LESTAT***; ***THE QUEEN OF THE DAMNED***; ***THE MASTER OF RAMPLING GATE***), Gene Wolfe's ***THE SHADOW OF THE TORTURER***, Terry Pratchett's *Discworld* novel ***THE COLOUR OF MAGIC***, and Piers Anthony's *Incarnations of Immortality* series, beginning with ***ON A PALE HORSE***.

Second came the diligence and follow-through of talented freelancer **Andy Mangels**, probably best known for his Hollywood-oriented columns in both *Amazing Heroes* and *Fantasia*. He called me, asked if we were interested in adapting the movie and, when I said yes, hurtled the project through initial contact and negotiations so fast my head spun.

Third came our desire to expand beyond the many novels to which we'd secured rights. We wanted something interesting, something fun. I'd enjoyed the original *Child's Play* movie and, now that Universal planned to make Chucky a horror icon [see: franchise] that could go head-to-head with Jason or Freddy, I welcomed a chance to work with this new movie, written by Don Mancini and directed by John Lafia.

Fourth came my desire to see if a properly-done comics adaptation could actually *add* to the movie, offering elements of pacing, inferences, and subtleties that you couldn't capture in a movie. I think we've succeeded on two levels -- skillful work from adapter **Andy Mangels** (*great* name!) and artist **Darick Robertson**, and plans for the ***CHILD'S PLAY*** series due to follow this Christmas.

So: I hope you enjoy the first issue, which is on sale right about now.

We got to work from movie stills, the final draft script, and an actual screening of the "rough cut" movie, so ***CHILD'S PLAY 2*** isn't the quickie, slap-dash adaptation that companies sometimes have to crank out.

Our thanks go to the wonderful, helpful, great-to-work-with people at Universal/MCA, including **Michael Malone** and **John Hornick** -- who've shown us that a true interest in producing good entertainment is, well, Universal!

-- David Campiti
October, 1990

Gerard Jones' TIMEDRIFTER™,
Vol. 1, No. 2, January 1991 issue. Published by the INNOVATIVE CORPORATION. Office of Publication: 3622 Jacob Street, Wheeling, WV 26003, (303) 232-7001 Fax #304-232-4010. David Campiti, President & Publisher. George Broderick, art Director. Diana Light, Operations Manager. Jim Elliott, Licensing & Marketing Director. Timedrifter, all prominent characters in this issue, and the distinctive likenesses thereof, are TM Gerard Jones. Innovation logo TM Innovative Corp. Story © 1990 Gerard Jones. Art © 1990 Dean Hubenig & Adrian Kleinbergen. Cover and certain editorial material © 1990 Innovative Corp. All rights reserved. This publication is purely a work of fiction. For licensing information, or for advertising rates within any of our publications, call (304) 232-7703. *It's an Innovation Publication!*

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Time For Thirteen Thrilling Things!

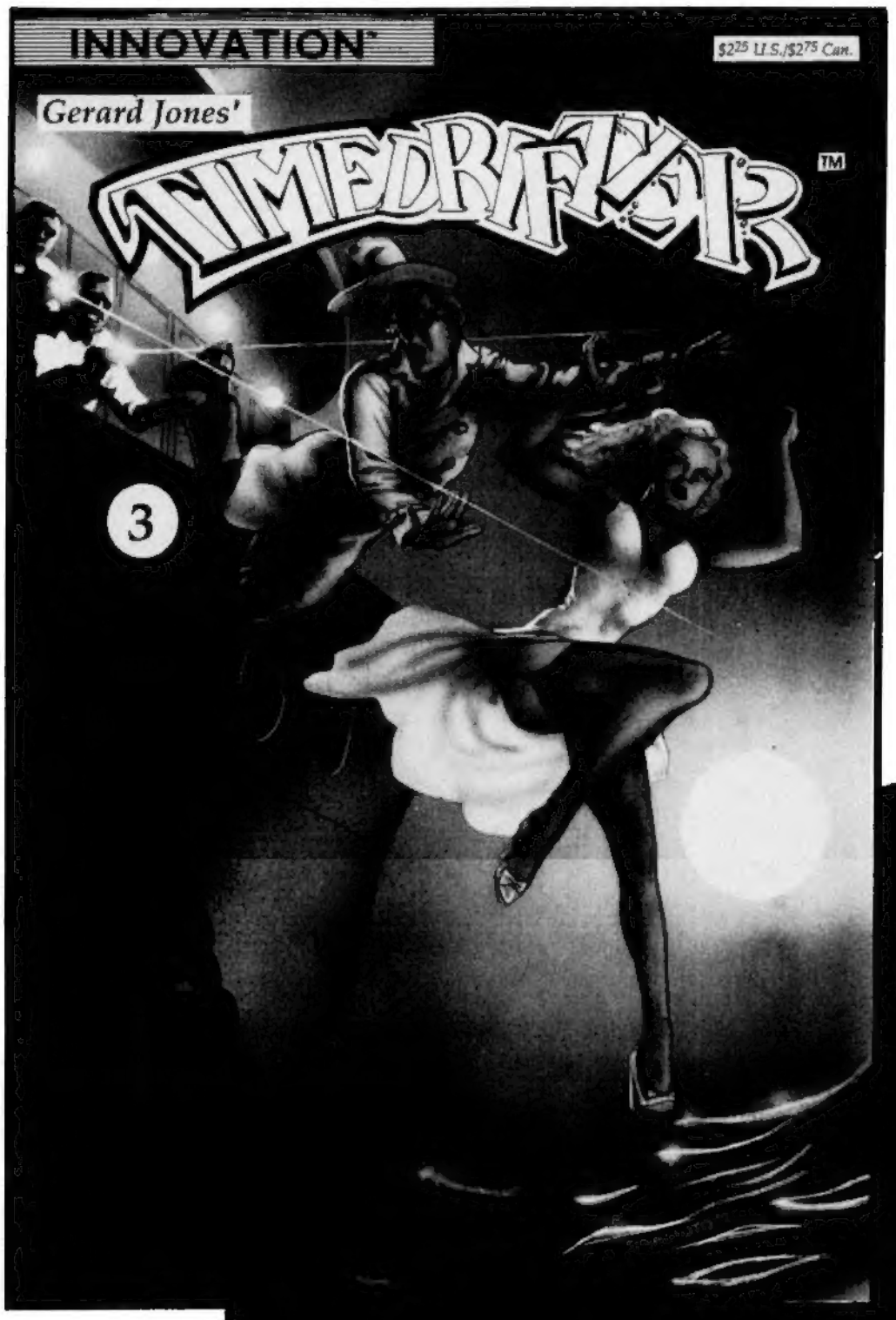
ALL HALLOW'S EVE #1 -- Full-color graphic novel. The spirits walk the Earth in the startling saga of the origins of Halloween, suitable for all ages! Written by **Mitchell Perkins** -- and illustrated by British artist **John Lang**. Cover by **John Lang**!

Anne Rice's THE VAMPIRE LESTAT #7 -- Full-color cardstock format. The best-selling fully-painted adaptation continues! "The Vampire Armand" is adapted by **Faye Perozich** and **Daerick Gross**. Cover painting by **John Bolton**!

ANGEL OF DEATH #1 -- An all-new Innovation black-and-white! A path of excess and destruction points to dreams of a former life of being more than human! "Do Dead Men Dream?" is by **Michael Vance** & **Mike Roberts**. Cover painting by **Mike Roberts**!

CELESTIAL MECHANICS #2 -- An all-new Innovation B&W! "We've Talked The Whole Night Through" is written by **Kurt Wilcken** -- and illustrated by **Gary Washington** & **Keith Aiken.** Wrap-around "good girl art" cover by **Mike Okamoto** & **Barb Kaalberg**!

CHILD'S PLAY 2 #1 -- Full-color mini-series. Beginning the official adaptation of the major motion picture from Universal Studios. Adapted by **Andy Mangels, Darick Robertson, Jim Sinclair** & **Keith Aiken**. Shocking cover by **Darick Robertson** & **Jim Sinclair**!



CHILD'S PLAY 2 #2 -- The bi-weekly three-issue adaptation continues! "Good Guy, Bad Guy" is adapted by **Andy Mangels, Darick Robertson, Jim Sinclair & Keith Aiken**. Cover by **Darick Robertson & Mike Witherby**!

CYBERPUNK: THE SERAPHIM FILES #2 -- Full-color mini-series. Deacon has reprogrammed the hotel computer...which now think it's Hell! "And They Shall Walk Alone" is by **Chris Todd** and **Doug Talalla**. Wrap-around cover painting by **Doug Talalla**!

FLARE Vol. 2, #2 -- ALL-NEW 52-page full-color series! Revenge against the Blonde Bombshell! "A Woman Berserk" is a special extra-length story written by **Dennis Mallonee** -- and illustrated by **Mark Beachum**. Cover painting by **Mark Beachum**!

John Bolton's VAMPIRE PORTFOLIO -- Seven full-color 11" x 17" plates! Two editions available: A signed-and-numbered edition of 500, and a general edition.

John Bolton's "THE VAMPIRE: WOLF ATTACK" COLOR POSTER #1 -- Look for both the signed-and-numbered limited edition and the general edition posters!

THE JUSTICE MACHINE #6 -- Full-color series. The shock-filled Demon trilogy continues. "Lo, This Foreign Land" is written by **Tony Isabella** -- and illustrated by **Mike Gustovich**!

THE MAZE AGENCY #17 -- Full-color series. It began with camping in the woods.... "Terrible Swift Sword" is by **Mike W. Barr, Darick Robertson, Jim Sinclair & Keith Aiken**. Wrap-around cover by **Norm Breyfogle**!

POWER FACTOR #3 -- Full-color mini-series. The all-new book-length adventure, "Thick As A Brick," is written by series creator **Kevin Juaire** -- and illustrated by **Carmine Infantino** & **Barb Kaalberg**. Cover by **Matt Thompson & Keith Aiken**!

Next Issue:

"HARD TIMES"

No Scene
Even Remotely
Like This In The Book!

GERARD JONES'

TIMEDRIVER

ILLUSTRATED BY:

DEAN HUBENIG &

ADRIAN KLEINBERGEN!

I'M GONNA **KILL** YOU, FAIRY!

THIS **WASN'T** WHY I'D WANTED TO TRAVEL TO THE PAST.

NO... NO, PLEASE, I... I JUST HEARD HER SCREAMING, AND I--

IT WASN'T WHAT I'D IMAGINED WHEN I BARGED IN TO SAVE A LADY IN DISTRESS.

AND JUST WHO THE HELL **ARE** YOU?

THEY'RE **SPIES**, DAMN IT!

I KNOW FAIRIES WHEN I SEE THEM-- AND EVERYBODY **KNOWS** HOW THE **REDS** RECRUIT FAIRIES TO--

NO! I'M NOT SPYING! I **LIVE** HERE! I MEAN-- **HERE**, BUT NOT **NOW!**

YOUNG MAN, PLEASE!

I DON'T BELONG IN THIS TIME! I CAME FROM THE--

MY FRIEND SEEMS TO BE A BIT NERVOUS. HE DOESN'T KNOW WHAT HE'S SAYING. WE CAN BE RUNNING ALONG NOW, IF YOU'LL--

THE HELL YOU WILL!
WHAT DO YOU KNOW? WHO ARE YOU WITH?
OSCAR--
NOW SEE HERE, MY GOOD MAN! THERE IS NO NEED FOR THIS KIND OF PHYSICALITY WHEN I AM PERFECTLY WELL PROGRAMMED TO WORK OUT A VERBAL--
ANSWER ME, YOU RED BASTARD!
ANSWER ME!
OSCAR!
OH, DEAR!
FZZZZ
THUD
OSCAR... OSCAR, WHAT DID YOU DO?
HE WAS... HE WAS A SPY, DAMN IT. HE... HAD TO BE...
FRANKLY, I DIDN'T KNOW WHAT GLINT SPARKLE WAS, EXCEPT FOR ONE THING: HE WAS WHAT BROUGHT ME HERE, AND HE WAS MY ONLY WAY BACK TO 1990.
OH YEAH, AND ONE MORE THING...

TIME ON MY HANDS

GERARD JONES
WRITER

DEAN HUBENIG
PENCILLER

ADRIAN KLEINBERGER
INKS & TONES

VICKIE WILLIAMS
LETTERS

DAVID CAMPITI
EDITS

IT'S **YOUR** FAULT! **YOUR** FAULT!

GOD **DAMN** YOU, OSCAR! HE JUST CAME IN HERE TO HELP **ME**, THAT'S ALL! HE'S JUST A CRAZY SON OF A BITCH WHO WANTED TO--

SO HELP HER **NOW**, BASTARD! SEE WHAT HAPPENS WHEN YOU TRY TO HELP MY SISTER **NOW**!

WHACK

~OHHHH~

AAAAAAAAA

WHA--?

CALL THE **FREEDOM LEGION**, BITCH! **CALL** THEM!

BAM

I DON'T KNOW HOW LONG I WAS IN THAT CLOSET.

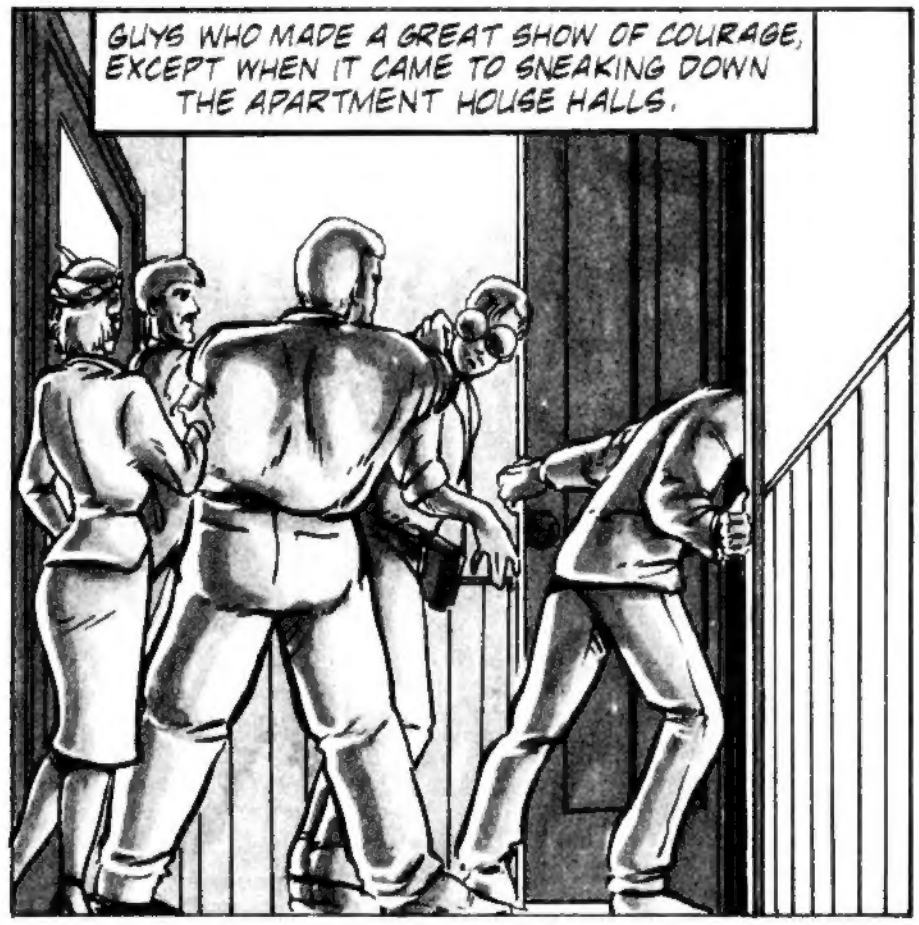
I DON'T KNOW HOW MANY TIMES I RAN THROUGH EVERY HORRIBLE FATE AND HOPELESS ESCAPE PLAN I COULD THINK OF, UNTIL MY BRAIN WENT NUMB.

THE ONLY THINGS MARKING TIME WERE THE OCCASIONAL SLAPS, THE OCCASIONAL CRIES. FROM **HER.**

WHEN I HEARD THEM I'D FEEL SUDDENLY HOT, SUDDENLY STRONG, AND I'D ALMOST HURL MYSELF INTO THE DOOR TO BURST THROUGH AND SAVE HER.

ALMOST.

THE "FREEDOM LEGION" FINALLY CAME. BOTH OF THEM.


GUYS WHO MADE A GREAT SHOW OF COURAGE, EXCEPT WHEN IT CAME TO SNEAKING DOWN THE APARTMENT HOUSE HALLS.

THEY WERE GOING TO TAKE ME SOMEPLACE TO "TALK" TO ME, THEY SAID.
I WAS SCARED ENOUGH TO FOOL MYSELF INTO BELIEVING THEM.

EVEN WHEN THEY TURNED TOWARD THE DARK, LONELY HILLS.
HOLLYWOODLAND
I SWEAR TO GOD, OSCAR. YOU GUYS HAVE PULLED STUPID TRICKS, BUT NEVER THIS STUPID.

WHAT IF TONY ALBERT TIES ME INTO THIS? HUH? DID YOU THINK OF THAT, YOU STUPID--
TONY ALBERT? THE BOOTLEGGER TONY ALBERT? WHAT'S HE GOT TO DO WITH THIS?

HE'S GOT HIS HOOKS INTO MY SWEET LITTLE SISTER, THAT'S WHAT. HIM AND BUGSY SIEGEL AND... AND...
DAGOS AND KIKES.
THEY'RE THE ONES CAUSING TROUBLE. STIRRING THE COLOREDS UP. TALKING REVOLUTION. WE GOT TO KNOCK THEM DOWN FIRST.

WELL, LISTEN TO THE BIG MAN! AND WHAT IF TONY FINDS OUT YOU'VE GOT ONE OF HIS BOYS STUFFED IN YOUR TRUNK?

DON'T MAKE ME LAUGH. *THESE* GUYS AREN'T HOODLUM. HOW 'BOUT IT BUDDY? *YOU* AREN'T A HOODLUM, ARE YOU?

NO! NO!

NAW, HE'S NO HOODLUM.

HE'S JUST A *DOPE.*

BUT I'M *NOT!* I DON'T EVEN *BELONG* HERE! I JUST WANT TO LEAVE EVERYBODY ALONE AND...

...AND...

WAIT. YOU WERE... YOU WERE TRYING TO *HELP* ME, WEREN'T YOU?

ESTHER, GOD DAMN IT! STOP *TALKING* TO THAT--

WATCH WHAT YOU'RE *DOING!*

IT'S *MARIAN,* OSCAR. HOW MANY TIMES DO I TELL YOU, IT'S *MARIAN LAMBEAU* NOW.

A BROAD NAMED ESTHER SILVERMAN COULD DO GREAT SEWING TROUSERS IN CHICAGO, BUT NOT IN THE *MOVIES,* OKAY?

MARIAN... IF YOU CAN HELP ME... MAYBE I CAN HELP YOU GET FREE OF THESE GANGSTERS.

HOW? WHAT CAN YOU DO ABOUT TONY ALBERT?

I...

I DON'T KNOW.

"WAKE UP," I TOLD MYSELF. "WAKE UP, WAKE UP." ALL THE WAY UP THE HILL.

BUT THIS DREAM WAS COMING TRUE--

--LIKE IT OR NOT.

OUT OF THERE, YOU!

OSCAR! BRING ME THAT **JACK-HANDLE!**

NO! LISTEN TO ME--I DON'T WANT ANY TROUBLE! JUST LEAVE ME HERE! YOU'LL NEVER HEAR FROM ME AGAIN!

WALTER, MAYBE... MAYBE MARIAN'S **RIGHT.** HUH? WE NEVER **DONE** NOTHING LIKE THIS.

YEAH. THAT'S RIGHT.

AND

SO, IT'S TIME WE **LEARNED!**

HEY, LOOK. THE LITTLE FAIRY DROPPED HIS LITTLE PURSE.

LET'S SEE WHAT FAIRIES KEEP IN THEIR PURSES.

WHAT THE HELL IS **THIS?**

IT'S A VIDEOCAMERA.

IT'S A WHAT?

I SAID IT'S...

I MEAN, IT'S A... A BROADCASTING DEVICE.

YEAH. YOU SEE THE MICROPHONE? EVERYTHING YOU'VE BEEN SAYING HAS BEEN BROADCAST BACK TO...TO...

TO HIS PARTNERS! I'VE HEARD OF THINGS LIKE THAT, OSCAR! THEY GOT THINGS LIKE THAT!

YOU MEAN THE FRGGING REDS HAVE HEARD--

NO NO REDS

I'M WITH THE FBI.

WHAT WOULD THE G-MEN WANT WITH US? WE'RE PATRIOTS!

WE'RE NOT AFTER YOU. WE'VE GOT BIGGER FISH TO FRY.

BUT IF J.EDGAR HEARS THAT YOU'VE RUBBED OUT ONE OF HIS FAVORITE AGENTS...

BALONEY!

MAYBE SO.

YOU FEEL LIKE TAKING A CHANCE?

MARIAN! GET **OVER** HERE!

GOOD LUCK WITH YOUR FISH-FRY, MR. G-MAN.

I GUESS YOU'RE NOT SUCH A DOPE, AFTER ALL.

OH, GOD. WHERE DID **THAT** COME FROM?

"IF J. EDGAR HEARS..." SOME STUPID MOVIE, SOME PULP NOVEL... I DON'T KNOW. I DON'T **CARE**. I'M **ALIVE**.

DLLY

YEAH. GREAT.

ALIVE IN 1934, AND STUCK HERE. SO I WAS SMART FOR ONCE IN MY LIFE. SO WHY COULDN'T I BE SMART WHEN I **SHOULD** HAVE BEEN?

WHY DIDN'T YOU **TELL** ME NOT TO DO THIS, DAMN IT? WHY DIDN'T YOU JUST GRAB YOUR DAMN **LOTTERY TICKET** AND DISAPPEAR?

AND WHY THE HELL DID YOU HAVE TO **DIE**?!

WELL, IT CERTAINLY WASN'T **MY** FAULT.

THAT FELLOW MEANT TO DO **DAMAGE** TO ME, I JUST KNOW HE DID. I DID THE ONLY THING I COULD, DIDN'T I? SLIPPING INTO THE TIME-STREAM, I MEAN.

BUT... **WELL!** IT WAS LIKE HITTING AN IONIC WALL. ALL MY SYSTEMS SIMPLY SHUT DOWN COMPLETELY.

HONESTLY, SOMETHING **IS** WRONG. FIRST THAT TICKET FINDING ITS WAY BACK IN TIME TO **YOU**, AND NOW...

GLINT!

OH, THANK GOD, GLINT! THANK GOD YOU'RE ALIVE!

YOUNG MAN, YOU SURPRISE ME! I'M DEEPLY TOUCHED, OF COURSE, BUT--

YOU CAN TAKE ME HOME, RIGHT? YOU CAN TAKE ME BACK TO 1990?

OH, IS THAT ALL?

YOU DON'T LISTEN WELL, DO YOU, YOUNG MAN? I SAID SOMETHING WAS WRONG WITH THE TIME-STREAM...

YOU MEAN-- YOU CAN'T?

NOT BY MYSELF, BUT NEVER FEAR! MY MAKERS-- CLEVER AS ALWAYS-- FORESAW PROBLEMS LIKE THIS AND PLACED TIME-BEACONS IN EVERY MAJOR CITY. WE SIMPLY SIGNAL THEM, AND... POOF!

NOW, LET ME SEE... THE BEACON IN LOS ANGELES IS IN A PLACE CALLED THE UNION STATION...

THANK GOD, THANK GOD. I KNOW WHERE THAT IS.

IF I DESCRIBE IT, CAN YOU... DISSOLVE US AND TAKE US THERE?

NO, NO, NO. I CAN ONLY "DISSOLVE" YOU IN TIME-TRAVEL. WHEN THAT WORKS. WE'LL...

YOUNG MAN? WHERE ARE YOU GOING?

WHERE DO YOU THINK? LET'S GET GOING. WE'VE GOT A LONG WALK.

"WALK"?

YOU MEAN... WITH OUR FEET?

OH DEAR, OH DEAR. I'M **REALLY** NOT CONSTITUTED FOR THIS, YOU KNOW.

HOLLYWOODLAND

SUCH A PRIMITIVE TIME. NO MAGNO-SHUTTLES, NO RECALL HOOKS. WHY DID YOU EVER WANT TO VISIT THIS ERA?

IT WAS A **DREAM.** I'VE ALWAYS BEEN INTO THE '30s. BEFORE MY FATHER DIED HE USED TO TALK TO ME ABOUT THE **MOVIES**...THE **JAZZ**...

WELL, I DON'T KNOW WHAT "JAZZ" IS... BUT I'VE HEARD DIMLY OF "MOVIES," AND... HONESTLY, CAN'T YOU ENJOY SUCH THINGS IN YOUR **OWN** TIME?

THIS ALL SEEMS SO UNNECESSARY.

IT'S NOT JUST THOSE THINGS. THIS JUST SEEMS LIKE A...BETTER TIME TO ME. NO NUCLEAR WEAPONS. NO **AIDS.**

IT'S MORE **HOPEFUL.** AND **ROMANTIC.** THINGS ARE DIFFERENT BETWEEN MEN AND WOMEN. I THINK **HERE** I COULD...

WELL. LET'S SAY THINGS ARE **GENTLER** HERE.

LIKE THAT TRUCK. IF WE WANTED TO HITCH A RIDE, WE COULD HAVE JUST **DONE** IT, WITHOUT BEING AFRAID. BUT IN **MY** TIME...

DO...YOU...MEAN...THAT WE CAN ASK A **RIDE** ON ONE OF THESE VEHICLES?

UH... YEAH.

THEN WHY ON EARTH **DON'T** WE?

SO WE DID, BY DAWN'S EARLY LIGHT.

I'D NEVER HITCHHIKED IN MY LIFE, AND I COULDN'T SHAKE THE FEELING THAT I WAS LIVING IN A SCENE FROM "IT HAPPENED ONE NIGHT."

I WAS ONLY GOING TO HOLLYWOOD, BUT I'LL GET YOU TO THE DEPOT IF YOU LIKE. I'M JUST GLAD FOR THE **COMPANY**.

CAREFUL WITH THAT DOOR. IT FALLS OFF.

DO YOU LIVE IN HOLLYWOOD?

HECK NO. I LIVE... WELL, I DON'T LIVE **NOWHERE** NOW. I GOT A WIFE AND FAMILY IN IDAHO, THOUGH. WAITING FOR ME TO FIND SOME WORK

WHAT DO YOU DO?

WHAT DO I **DO**? A MAN'S GOT TO DO ANYTHING THESE DAYS.

I WAS IN LUMBER BACK HOME. BUT NOBODY'S BUILDING NOW. I'D DIG DITCHES, PICK FRUIT, ANYTHING... IF ANYBODY WAS HIRING.

THAT'S WHY I'M COMING HERE. I HEAR THEY'RE **LOOKING** FOR MEN LIKE ME IN HOLLYWOOD. LIKE THAT **GABLE**-- HE WAS JUST AN OIL MUG.

I'VE GOT TO CAPTURE THIS.

THEY SAID THERE WAS JOBS IN CALIFORNIA, BUT I GUESS THE HARD TIMES HAS HIT HERE, TOO. MAYBE THIS MR. SINCLAIR CAN DO SOMETHING IF THEY MAKE HIM GOVERNOR...

NOT MUCH LIGHT YET, BUT I'VE GOT TO TRY...

HECK, THEY'D PROBABLY MAKE HIM **PRESIDENT** IF HE COULD.

NO, HE DOESN'T BECOME PRESIDENT. I DON'T THINK HE EVEN BECOMES GOVERNOR. I REMEMBER SOMETHING ABOUT THE MOVIE STUDIOS HAVING A CAMPAIGN...

WHAT ARE YOU, A FORTUNE TELLER?

WHAT? OH, NO NO!

BUT... I **COULD** BE.

I MEAN, FROM THE THINGS I'VE READ, I KNOW A LOT ABOUT THIS TIME, AND I COULD... I COULD... OH, LORD.

I KNOW THE **FUTURE**!

HEY WHAT'S THAT?

WHAT... OH. IT'S... IT'S JUST A CAMERA.

WHAT ARE YOU POINTING IT AT ME FOR?

PLEASE, JUST KEEP TALKING! I MEAN... I HAVE TO **CAPTURE** THIS. IT'S SO **PERFECT.**

YOU'RE ACTING LIKE I'M SOME KIND OF FREAK!

NO! **NO!** IT'S JUST... I MEAN, THE DEPRESSION WANDERING THE COUNTRY... IT'S LIKE THAT PRESTON STURGES MOVIE...

YOU'RE MAKING A **JOKE** OF ME, AREN'T YOU?

WELL, I'M NO JOKE. MAYBE I'M NO BIG SUCCESS, BUT I'M NO JOKE.

GRRRRAK

MY COMPANION DOESN'T KNOW WHAT HE'S SAYING, SIR. WE TRULY APPRECIATE WHAT YOU AND YOUR VEHICLE ARE DOING FOR--

WHEN A MAN DOES YOU A GOOD TURN, YOU OUGHT TO TREAT HIM LIKE A MAN.

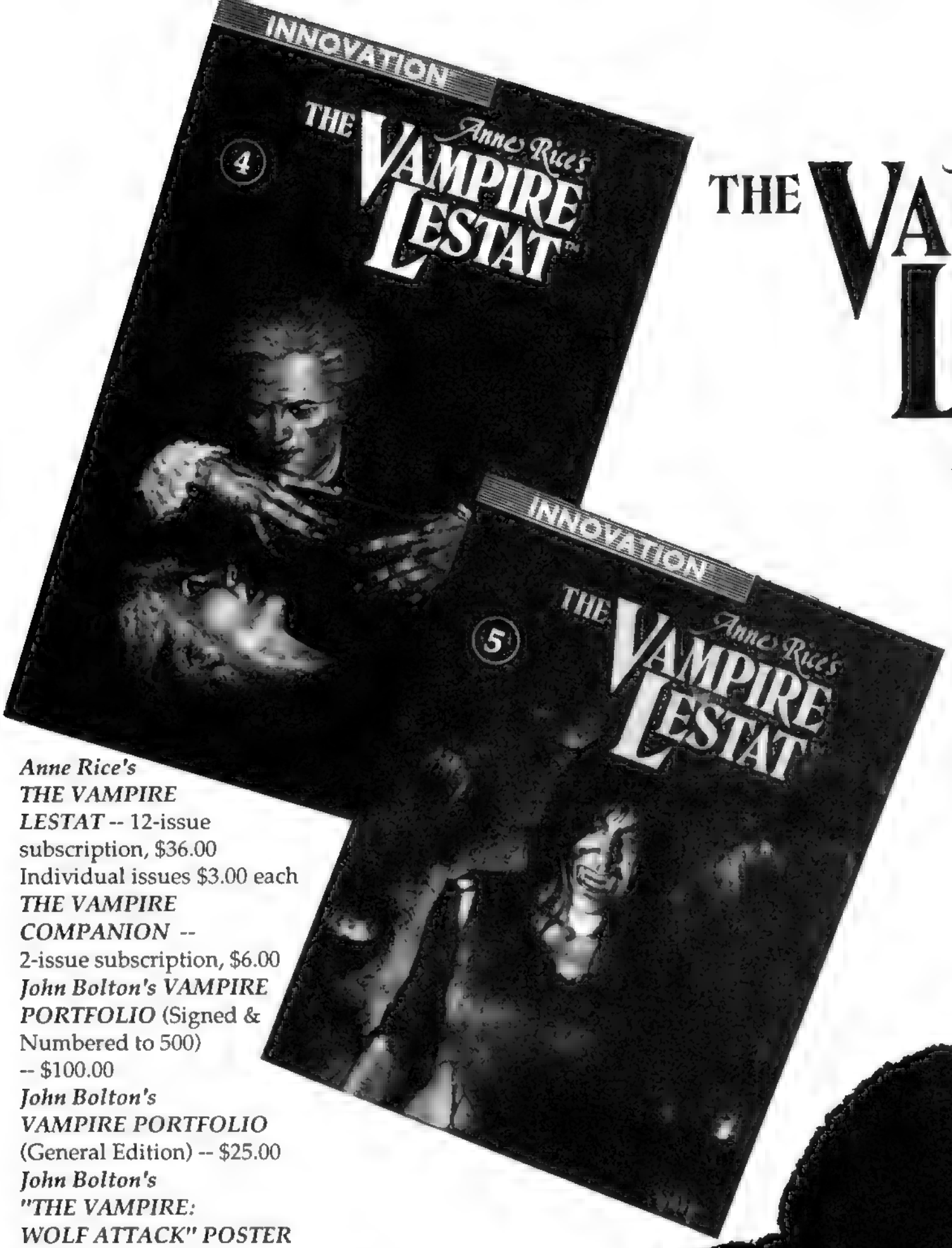
LISTEN, I... CAN I BUY YOU A CUP OF COFFEE AND..

I DON'T NEED ANOTHER MAN TO BUY ME COFFEE. I'M NOT A BUM.

THIS IS HOLLYWOOD. I THINK YOU CAN FIND ANOTHER RIDE NOW.

WELL, THERE [illegible]

DAMN. DAMN. I KEEP THINKING I'M IN A MOVIE... OR A DREAM. BUT THESE PEOPLE ARE **REAL.** THEY'RE...



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#1 -- All-new! 52 pages, Mark Beachum cover painting ($2.95)
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#2 -- Sears-Lim art. *Sold out from the publisher* ($20.00)
#3 -- Lim art. *Sold out from the publisher* ($5.00)

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(Full Color) All-new regular series
#1 -- Ron Lim new art! ($3 00)
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#8 -- Dastardly doings ($2.00)
#9 -- The final fate! ($2.00)
#10 -- "Living Legends" ($2.00)
#11 -- Begins 4-part Victor & Kris saga! Okamoto art ($2.00)
#12 -- Okamoto cover, Dutkiewicz art! ($2.00)
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ANNUAL #1 -- Paul Smith art and cover! *Sold out from the publisher* ($10.00)

HERO ALLIANCE HARDCOVER **(Full Color) Limited edition of 1500 copies**
#1 -- Signed and numbered by the author. *Sold out from the publisher!* ($24.95)

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#1 -- Warehouse find! The original, long out of print! Special: ($3.00)

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#1 -- *Sold out from the publisher!* ($12.95)
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#2 -- ($3 50)

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#3 -- Ron Lim art ($2.50)
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#1 -- Authorized first printing! Rare! ($20.00)

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#1 -- Rare! Ron Lim art ($10.00)
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Seven art-sized plates by Adam Hughes. Now out of print! ($14.95)

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#1 -- From creator of *Hawkworld*! Tim Truman art. *Sold out from the publisher!* ($10.00)
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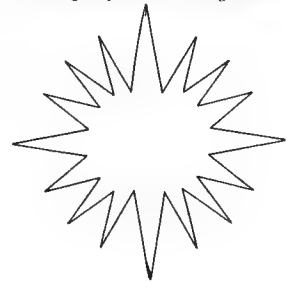

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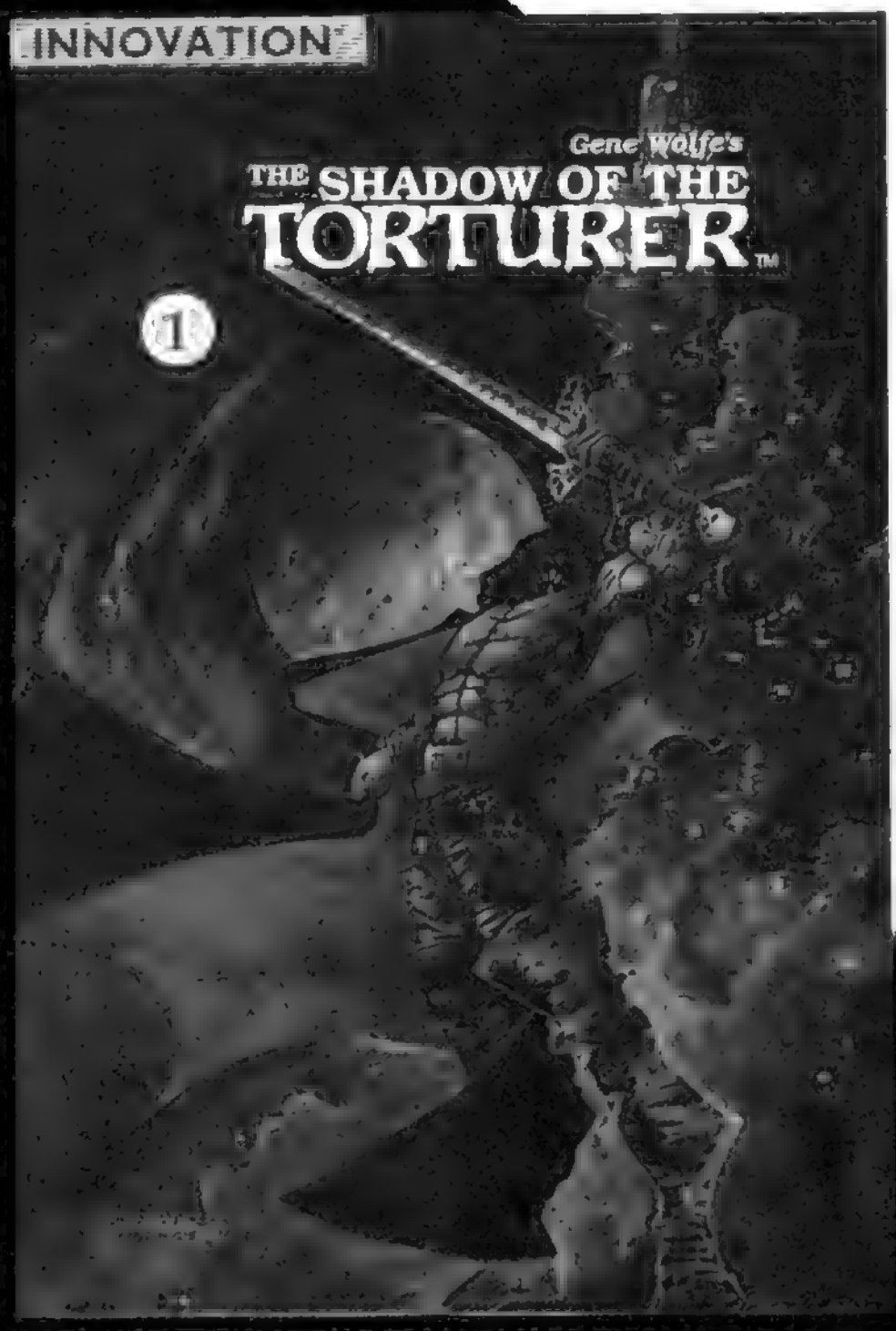
Gene Wolfe's

THE SHADOW OF THE TORTURER™

VOLUME ONE OF *THE BOOK OF THE NEW SUN*



"A triumph of the imagination!"
--The New York Times Book Review

"A masterpiece of science fantasy comparable in importance to the major works of Tolkein and Lewis."
--Publishers Weekly

Looms as a landmark of contemporary American literature... Wolfe has wrought a genuine marvel."
--Booklist

INNOVATION™

A full-color graphic adaptation from the publisher of Anne Rice's THE VAMPIRE LESTAT!

WHAT IS IT, YOUNG MAN? WHAT DO YOU SEE?

IT'S REAL, GLINT!

WINGS OF LOVE
SPENCER TRACY MYRNA LOY
COLETTE SINCLAIR
HARDWARE
NED'S
TOOLS
AND I'M HERE!

I HAVE POWER, GLINT. I KNOW WHAT'S COMING. AND I HAVE MONEY--
NOT MUCH FOR MY TIME, BUT WITH DEPRESSION PRICES--
AND THOSE JERKS-- THEY THINK I'M AN FBI MAN! THAT'S POWER, GLINT!
THERE HAS TO BE SOMETHING I CAN DO!
WHAT ON EARTH ARE YOU TALKING ABOUT? WHAT--
YOU SAID I HAD TWENTY-FOUR HOURS, RIGHT? AND I HAVE A LOT OF TIME LEFT, RIGHT?
WELL, I'M GOING TO USE THAT TIME... TO SAVE MARIAN LAMBEAU!
OH, DEAR.
NOW, THIS WAS A DREAM. I WAS GOING TO SAVE A WOMAN... AN ACTRESS... A '30s ACTRESS.
AND MAYBE I'D BRING HER BACK TO MY OWN TIME. AND TRANSFORM MY LITTLE WORLD.
YEAH, IT WAS A FINE LITTLE DREAM. JUST FINE...
THERE'S NO SIGN OF HIM... NO SOUNDS...
GLINT! THE DOOR'S OPEN! MAYBE SHE'S...

OH.
OH, LORD. MARIAN ?

WAKE UP, DAMN YOU ! WHAT HAPPENED TO YOUR SISTER ?
STOP, YOUNG MAN ! PLEASE !
UHHHH

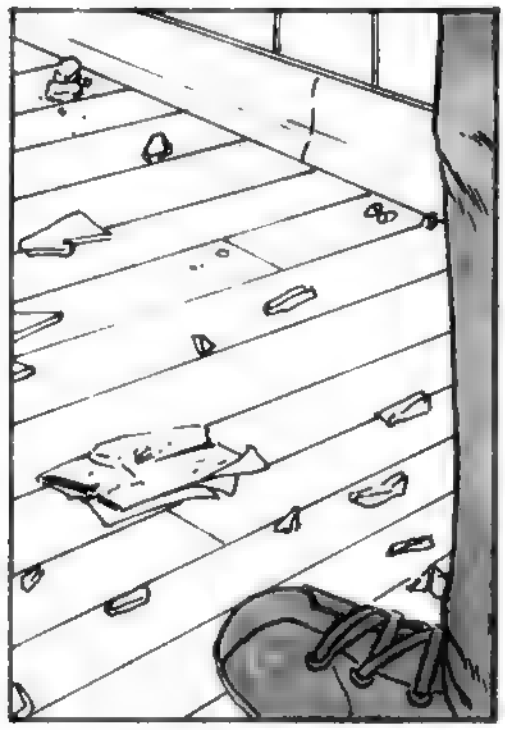
ONLY A FEW HAIRS, BUT THEY STOOD OUT. PLATINUM HAIRS... AGAINST DEEP RED BLOOD.
BUT I HAVE TO FIND...
OH.

WE HAVE TO CALL THE POLICE !
POLICE ? I'VE HEARD OF THEM ! DON'T THEY ASK PEOPLE QUESTIONS ?
SO ?

"SO" ? SO WHAT IF THEY ASK US QUESTIONS ? WHO WE ARE... WHERE WE'VE COME FROM...

BUT I HAVE TO DO SOMETHING !
I WILL LEAVE YOU HERE, YOUNG MAN ! IF YOU TELL ANYONE WHO WE ARE, YOU WILL BE BREAKING THE RULES OF THE LOTTERY-- AND I CAN LEAVE YOU !
NOW, YOU MAY JOIN ME OUTSIDE IN ONE MINUTE, OR FIND YOUR OWN WAY BACK.

BUT THERE HAS TO BE SOMETHING I CAN DO. THERE HAS TO BE...



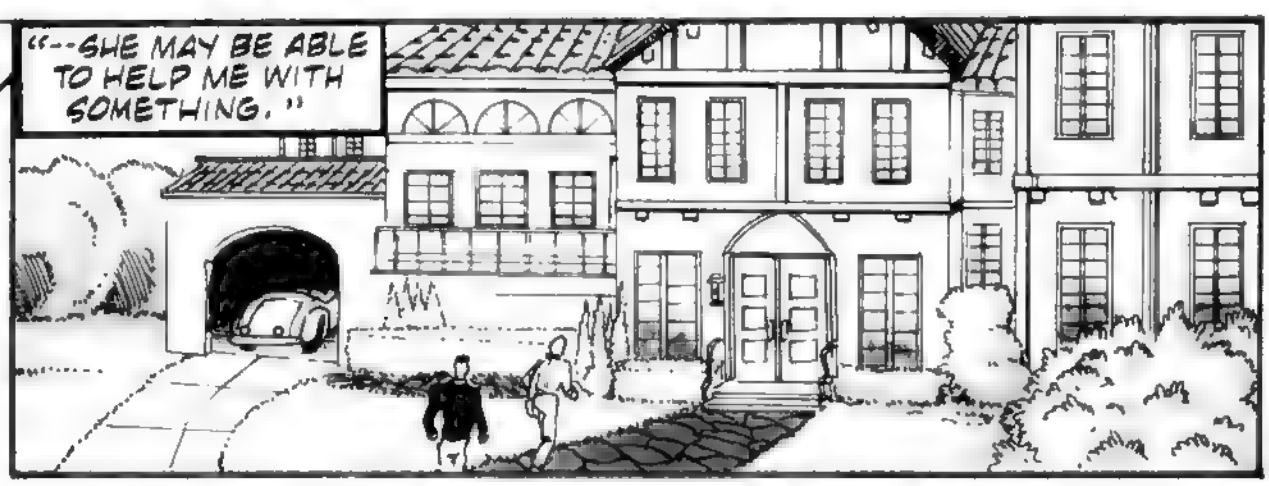
MARIE DORAN
909 PALM
BEVERLY HILLS
"
I will help you,
but this gets big
and bigger
I need more--
twice the amount!

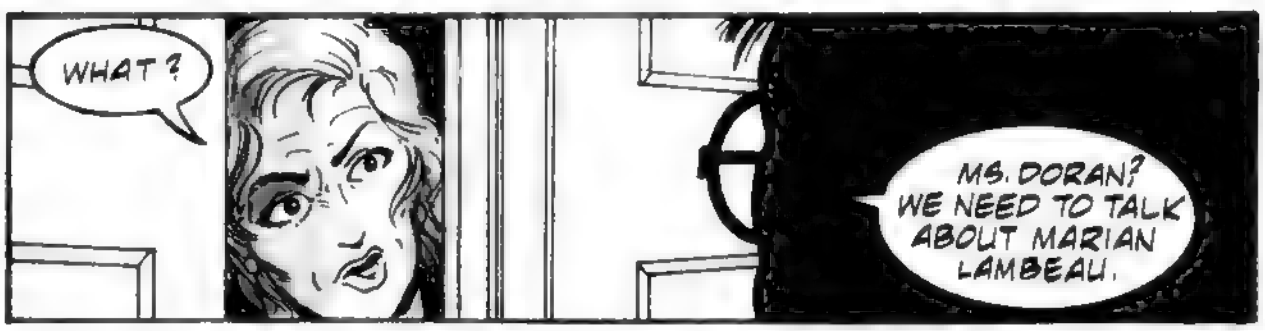
WELL. I'M HAPPY TO SEE THAT YOU'VE COME TO YOUR SENSES.

I'M SORRY. I GOT CARRIED AWAY.
I SHOULD SAY SO! NOW, SHALL WE MAKE OUR WAY TO THE TIME-BEACON?
TAXI
UH-HUH...

AFTER ONE LITTLE STOP.
TO 909 PALM, IN BEVERLY HILLS!

IS THIS MORE OF YOUR TROUBLE?
OH, NO, NO. JUST AN ACTRESS I'VE BEEN INTERESTED IN, A MINOR COMEDIENNE.
I READ ABOUT HER IN A BOOK ON HOLLYWOOD SCANDALS, AND... WELL--


"--SHE MAY BE ABLE TO HELP ME WITH SOMETHING."


WHAT?
MS. DORAN? WE NEED TO TALK ABOUT MARIAN LAMBEAU.

DID YOU BRING IT? GIVE IT TO ME?
BRING... ?
UH... I JUST WANTED TO ASK YOU SOME...

I TOLD YOU PEOPLE! UNLESS YOU **BRING** ME SOMETHING--

WAIT!

BAM

YAAAAAAA!

OPEN THE **DOOR!**

WILL YOU **GIVE** IT TO ME?

OPEN THE DOOR-- OR DO I TELL YOUR HUSBAND ABOUT YOUR LAWYER BOYFRIEND?

WHAT DO YOU KNOW ABOUT THAT?

I KNOW HIS NAME. AND I KNOW HE WORKS FOR... AND THE KINDS OF **GOODS** HIS CLIENTS TRAFFIC IN.

WHAT DO YOU WANT FROM ME?

MARIAN LAMBEAU.

I DON'T KNOW ANYTHING. ALL I DO IS SEND MESSAGES BACK AND FORTH BETWEEN HER AND MR. BANKS.

NOT... RUDOLPH BANKS? THE PRODUCER?

I DON'T KNOW WHAT HE'S DOING AND I DON'T WANT TO KNOW. HE SCARES ME.

BUT I'M SUPPOSED TO LET HIM KNOW WHEN I GET SOMETHING-- I DON'T KNOW WHAT -- FROM THIS "LAMBEAU" WHORE.

THEN I NEED TO SPEAK TO HIM.

SO GO FIND HIM! HE'S MAKING ANOTHER ONE OF HIS INSANE AIRPLANE MOVIES...

"...AT RKO."

RRAKKOOO!

I CAN'T BELIEVE IT...

...I MEAN, IT'S REALLY RKO... IN USE! MAKING THOSE ASTAIRE AND ROGERS MOVIES, AND THOSE...

STAGE 12→

12

RKO

CAN I HELP YOU, SIR?

OH, I... I HAVE TO SEE RUDOLPH BANKS. YOU SEE, MARIE DORAN... SHE TOLD ME THAT... THAT...

RKO

YEAH, MR. BANKS IS EXPECTING YOU.

HE... HE WHAT?

STAGE THREE.

UTALIMBA LANGA WAYLA!
UTALIMBA LANGA WAYLA!

UTALIMBA--

NO! NO!

YOU ARE **PRIMITIVES**, DO YOU UNDERSTAND ME? SUPERSTITIOUS NATIVES! THE AIRPLANE FILLS YOU WITH **AWE!**

SAY, HERSCHEL, GOT A SMOKE?

DON'T KNOW HOW MUCH MORE OF THIS CRAZY OFAY I CAN **TAKE**, CAT.

UH-HUH. WORST THING IS GOING **NATIVE** ALL WEEK. MY BABY DIGS ME **CONKED**, YOU HEAR WHAT I'M SAYING?

I WANT **AWE! AWE!**

WELL, I GOT ME A LITTLE DEAL COOKING THAT'S GOING TO MEAN I DON'T HAVE TO DO THIS SHIT FOR A **LONG**—

HUH?

GET THE HELL OUT OF HERE!

I TELL YOU, I DON'T **KNOW** ANY MARIAN LAMBEAU! AM I EXPECTED TO KNOW EVERY PLATINUM-HAIRED HARLOT WHO CALLS HERSELF AN ACTRESS IN THIS TOWN?

BUT MS. DORAN SAID--

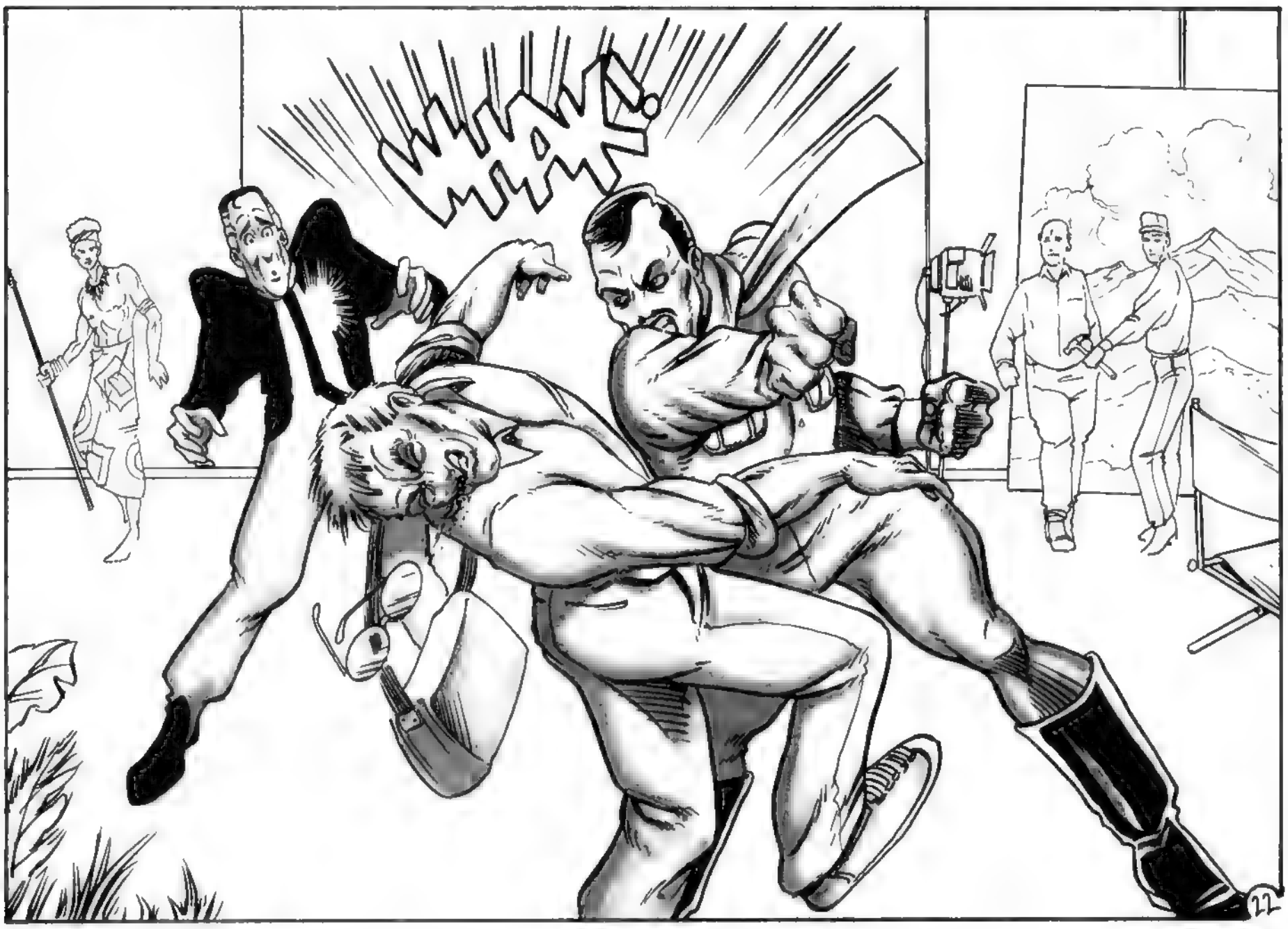
THE WOMAN IS UNHINGED! SHE SHOULDN'T BE **ALLOWED** TO TALK! SHE SHOULD BE LOCKED UP WITH ALL THE COCAINE SHE NEEDS TO DESTROY HERSELF!

JUNGLE #3

I ONLY LET YOU IN HERE BECAUSE SHE SAID IT WAS IMPORTANT. **THAT** SHOWS YOU JUST HOW UNHINGED SHE IS!

THEN JUST TELL ME ONE MORE THING, MR. BANKS--

--DO YOU KNOW TONY ALBERT?
OH. SO YOU'D LIKE TO KNOW ABOUT TONY ALBERT, WOULD YOU?
YEAH, I WOULD. AND IN EXCHANGE... MAYBE I WON'T TALK ABOUT SOME THINGS I KNOW ABOUT YOU.
YOUNG MAN, I WOULDN'T..
YOU AND ANDREA BRANT, FOR INSTANCE. HOW ABOUT THAT?
OH, DEAR!


WHAM!
22

I TOLD YOU, YOUNG MAN, I DID TELL YOU!

FLLLLP

YOU PEOPLE WON'T SLANDER MY NAME ANYMORE, DO YOU HEAR ME?

I NEVER WANT TO HEAR ABOUT YOU COMING AROUND HERE AND BOTHERING COLETTE AGAIN!

YOUR GANG IS FINISHED AROUND HERE, DO YOU UNDERSTAND?

YOU'RE FINISHED--

--FINISHED!

ARKING LLEY

D PICTURES

SLAM

ALL RIGHT, NOW, WHAT ARE YOU DOING HERE?

UNGH...

GLINT...?

WHY DON'T YOU GO FIND SOMEPLACE ELSE TO SLEEP IT OFF?

NO...YOU DON'T UNDERSTAND. I HAVE TO FIND MY FRIEND! HE'S TALL, DRESSED IN BLACK AND WHITE ...HE LOOKS LIKE A TV EMCEE!

ALL RIGHT. I GAVE YOU YOUR CHANCE.

NOW YOU'RE GOING TO SPEND SOME TIME--

NO! I CAN'T!

BEEEEP

WHAT'S THE BIG--

OH. HIYA, BOYS. WHAT'S UP?

WE'RE TAKING CARE OF THIS BOZO, OFFICER. WHY DON'T YOU MAKE YOURSELF SCARCE?

SURE THING, BOYS. NO SWEAT. ANY TIME.

THAT'S GOTTA BE HIM. LOOKS LIKE A NUT CASE.

HEY! BUDDY! WHY DON'T YOU LET US GIVE YOU A RIDE?

I... I CAN'T. MY FRIEND, HE'S THE ONLY...

I SAID... WHY DON'T YOU LET US GIVE YOU A RIDE?

MR. TONY ALBERT WOULD APPRECIATE THAT.

Send your letters to:

3622 Jacob Street, Wheeling, WV 26003

Gerard Jones' TIMEDRIFTER *is a fun book to work on. Everybody on the project knows his job.*

Mike Okamoto *turns in brilliant covers from a description by me over the telephone.* ***Gerry Jones*** *knows just how to write a fun story.* ***Dean Hubenig*** *and* ***Adrian Kleinbergen*** *chug along in their corner of Canada, pencilling, inking, and toning the entire book, which we received here in one big Care Package. And* ***Vickie Williams*** *has got to be one of my all-time favorite letterers to work with.*

When we set out to make the new Innovation black-and-white line "a contender," I was pleased as punch to round up this creative team for this book. I love it when a plan comes together!

I didn't think we'd really have letters in time for this issue, but they're starting to come in just as we're preparing this book for press.

So, without any ado at all...

Dear Mr. Jones --

I picked up ***TIMEDRIFTER #1*** for several reasons:

1.) Time travel intrigues me, so the ***TIMEDRIFTER*** title grabbed me right away;

2.) I had read of the book's premise in *ComicScene*, and was even more attracted.

3.) I really like your work on *Justice League Europe* and immensely enjoy your *Green Lantern*.

4.) Wotta cover!

I have a few problems with Willis Austerlitz, but not many. He shows himself to be a mixing of many other characters: Peter Parker, Dorothy Gale, Horace Wimp and, most especially, Walter Mitty.

Austerlitz is taken beyond the Mitty-esque characterization by making his fantasy come true. But I find it kind of hard to sympathize with Willis, because it seems he does not even try to come to terms with the present.

I'm also disappointed that many of the people in his present world are made out to be shallow individuals. Of course, maybe that's because we're viewing the world through Willis' eyes.

Demands: (I'll keep this short; it is, after all, the first issue.) Show more of Glint Sparkle's future. What's the world like in 200 years? The evolution of Lotto is a fascinating concept. And please, strip away the surface of Glint Sparkle -- there's oodles of in-depth personality waiting to pour forth.

Question: Any ancestral relation between Glint Sparkle and Guy Smiley (of *Sesame Street*)?

Awaiting ***TIMEDRIFTER #2***...

Matt Tauber
Moore Hall, N310
400 S. Rotherwood Avenue
Evansville, IN 47714

Not if the lawyers have anything to say about it, Matt.

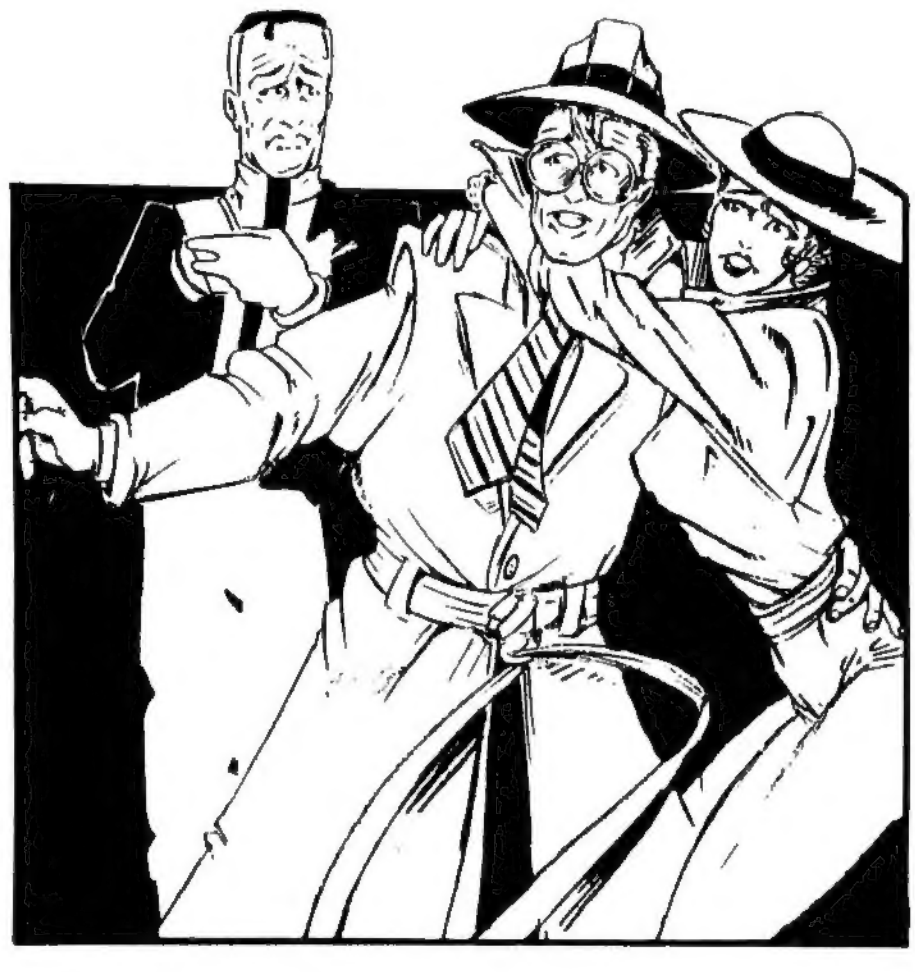
So: Whaddaya think of the cover and insides of this issue? If you like Mike Okamoto's cover work on this mini-series, then check out the now-on-sale ***HERO ALLIANCE #11****, which Mike pencilled. Better yet, look around New Year's for Innovation's adaptation of* ***Piers Anthony's Incarnations of Immortality: ON A PALE HORSE****, a six-issue, perfect-bound series that Mike is fully painting each and every page!*

**Sigh.* I love it when people make me proud.*

See you next time!

-- David Campiti

October, 1990



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DOUBLE DANGER

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WE'RE COVERING ALL THE BASES

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